Dwight T. F.

1501

Jany 16. 1879.

Sends painting by Rembrandt. belonging to Miss Markoe.

COLCOEAN GALLERY OF ART.
WASHINGTON, D. C.

Return, if not called for in 5 days.

1501

Department of State
Washington.

Jany. 16. 1879

Dear Sir:

At Miss Markoe's request I send herewith the picture she consulted you about during your recent visit to the Library.

I am, Dear Sir,

Very truly yours,

F. F. Dwight,
Librarian

1502

Dinkeling

Rembrandt engravings.

Jany 17. 1879.

Jany 17/79.

Letters relating to three Engravings by Rembrandt.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

273. Renier Ansloo.

Ansloo was an Ana-baptist minister; he is represented sitting in an elbow chair behind a covered table, in the middle of which is an inkstand; he holds a pen in his right hand which is supported on a book that stands upright, and with his left he points to another lying open, which rests against two more—one on the other. His beard is dark and bushy; he has on a gown trimmed up with fur, a ruff around his neck, and a broad brimmed hat. The back ground is shaded with the double stroke, nearly as high as the top of the chair on the left, and is lightly touched in many places to give it the

character of an inner wall, On the right is a nail driven into it, On the back of a chair above the three books is written Rembrandt f 1641 but the 4 is reversed. This is one of the artists best and most finished portraits and is very scarce.

Height 7 in 3-10ths
Width 6 in 2-10ths

There are two impressions.

First impression. It is extremely rare, there is a white margin at bottom, the work not having been carried down so low as in the ordinary impression. This plate is in existence and the additional work has been burnished or wiped out, or the space covered in order to imitate the first impression. The difference is not easily to be distinguished as the plate looks well, and is frequently printed on the thick Indian paper.

Second impression. The work is prolonged to the lower edge of the plate

The best copies of Rembrandt pieces are said to have been made by Solomon Savry and is a fine copy of this portrait by him, in the same direction as the original but it is larger, measuring 7 in 7-10ths by 7 and when entire height for the margin is generally cut off to favor the deceit; having some Dutch verses in it begining "Liet anshoos Beelluis" and ending "stee as verlabu".

Wilson's catalogue of the prints of Rembrandt 1836

~~Little La Tombe~~

Gold Weigher

283. Uytenbogaert called the Gold weigher.

The composition, effect and execution of this piece are excellent He was receiver general of the States of Holland and is represented sitting in the counting house. His face is seen nearly in front with mustaches; his hair is short and he has on a velvet cap. His head inclines a little over the right shoulder, which gives great spirit to the attitude. His gown is turned up before and at the sleeves with fur. He holds a pen in his right hand, which rests on a large account book that is open on a desk slanting on a table covered with a

richly-flowered cloth fringed at the bottom, on which are several bags of money. He is delivering a bag ~~of money~~ to a man who is, kneeling and who appears to be receiving it in order to pack it in a cask that stands before him with the head off. Two other casks being on their sides with a mallet & driver lying on one of them. On the left side is a large iron chest. Over the table is a shelf suspended from the ceiling on which lie several bundles of papers and from it hangs a pair of scales in one of which is a bag of money. In the back ground on the left stands two persons behind a door latch as if wanting to transact business. On a wall is a large arched picture which represents the history of the brazen serpent and on the right of it hangs a sword. This piece is very scarce and measures 10 in by 8 in including a margin of 6-10ths of an inch in which is written Rembrandt f 1639

There are three impressions of it.

First impression. It is extremely rare: the face is blank except two of three strokes for the features

Second impression, Very rare the Receivers head is finished and the money in the cask more expressed In this state the whole effect is brilliant.

Third impression. Entirely retouched by which all the beauty and ~~vigor~~ of tone are gone, and print is heavy and muddy: there is additional work in the picture hanging up, forming rays proceeding

from the brazen serpent, which are very different from any thing in the preceeding impression
There is a copy by Van Brueges which is reversed.
There is likewise an excellente copy by Captain Baillu in the same direction as the original, but the head is rather more upright.

278 Smith's Catalogue

From Wilson's descriptive catalogue of the prints of Rembrandt.

Christ preaching

The Christ Preaching.

This print has been generally called "The little Tombe" but the tomb only exist in imagination. The print is said to be named the "little La Tombe" from an artist (some say a lawyer) of Rembrandt's acquaintance whose portrait is to be found in the group but now not generally known.

This circumstance and the diminutive stature of the artist it is supposed gave rise to the name of the print

Jesus Christ appears in the middle standing on a piece of elevated stone work, with both his hands lifted up preaching to the people They seem very attentive of to his discourse and the heads in general

are full of expression and character
Through an arch some buildings
in a street are seen, in the mid-
dle of the foreground a boy is repre-
sented lying down and tracing
out something with his left fore-
finger, a top with its string are
lying by his side. To the right
of him a woman is sitting on
the ground seen from behind;
she holds a child on her knees;
on her right hand a man sits
on the ground, leaning on his elbow
paying great attention to our
Saviours discourse above him stands
an old man with a great beard
in profile, stooping. At the feet of
Jesus sits a woman, resting her
head on her left hand; and to
the left of him sits a man leaning
with his left hand up to his
face, very expressive of attention. On
the left side in front stands a
man in a turban. This piece
is well executed and has a good
effect.
There are three impressions.
First is known to exist only in the
Royal collection at Paris.
Second impression. In this which
has a vigorous effect of bur the
man with the turban standing
on the left has the sleeve of the
right arm very dark; the corner
of the wall behind our Saviour
is added the man with two
buttons on his dress in the first
impression has now five the figure
in the background to the left
with the great beard is more
shaded and the boys top is
added. Height 6 in + 2-10ths
width 8 in + 2-10ths.

Executed in 1647 "Little la tombe"
Wilson's descriptive catalogue
of the prints of Rembrandt
London 1836.

Maynard G. C.
Telephonic Exchange

1503

Jany 20. 1879

Proposes to put a Telephone in the Building.

COPCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

1503

NATIONAL TELEPHONIC EXCHANGE,

Office, 1423 G Street, N. W.,

GEO. C. MAYNARD,
General Manager.

Washington, D. C., Jan 20 1879

A. Hyde Esq
Dear Sir,

I desire to call your attention to the advantages offered by the National Telephonic Exchange especially in relation to the Louise Home and the Corcoran Gallery of Art. The principle of the Exchange is to give direct, instant and private communication by Telephone between subscribers, and as the Police and Fire Departments will be in connection, as a means of protection alone the subscription given for the buildings mentioned above might be invaluable.

The printed circular left with you and at the Art Gallery will give details of cost &c.

Very respy
Geo. C. Maynard
W. C.

1503

THE NATIONAL TELEPHONIC EXCHANGE,

OF

WASHINGTON, D. C.

GEO. C. MAYNARD, General Manager,

Office, 1423 G Street.

The Telephonic Exchange comprises a system of wires leading from the residences or business places of subscribers to a central office, through which direct communication can be made between any two subscribers. Each subscriber has a small, neat, plated bell, with which he can give the necessary signal whenever he wishes to communicate, and a speaking telephone, by means of which he can hold *direct and confidential conversation* with every other subscriber at any hour of the day or night, and as often as desired, for not more than three minutes at any one time. The tones of the voice are heard and recognized through miles of wire as distinctly as if the speaker were close at hand. The instruments may be placed in any part of the house, and will always be ready for use. No skill required to work them; *no batteries of any description used.*

The system is intended to embrace

THE CAPITOL, GOVERNMENT DEPARTMENTS, NEWSPAPER OFFICES,

THE COURTS, POLICE AND FIRE DEPARTMENTS,

HOTELS, RAILROAD, TELEGRAPH AND EXPRESS OFFICES,

PHYSICIANS' AND LAWYERS' OFFICES,

BANKS, MERCHANTS IN ALL BRANCHES OF BUSINESS,

LIVERY STABLES, MARKETS,

PRIVATE HOUSES, ETC., ETC., ETC.

Lines are now being constructed, and persons wishing to avail themselves of the advantages of the Exchange are requested to send in their orders at once. No charge is made for putting up the wires and instruments, or for keeping them in repair. The only expense *to regular subscribers* will be a small rental.

For signal bell and *one* telephone, thirty-six dollars per year, or ten dollars per quarter; for signal bell and *two* telephones, forty-six dollars per year, or twelve dollars and fifty cents per quarter, payable in advance. One telephone is all that is really necessary; with two telephones communication is somewhat easier, and more rapid—subscribers can take their choice. If subscribers will give addresses of persons with whom they have occasion to use telephones efforts will be made to include such persons in the Exchange system.

Additional facilities for any special service furnished to order. Messenger service promptly furnished whenever desired.

1504

Williams

Miss Mary E.

Salem Jany 18/79

Jany 21/25/79.

With regard to her pictures there on exhibition.

✓

COLCOLN GALLERY OF ART.
WASHINGTON, D. C.

Return, if not called for in 5 days.

1504

Rec'd. Jan 21
Ack'd. " 25

Osgood Farm,
Salem, Jan. 18th 1879

Mr. MacLeod,

Dear Sir,

Yours of the twenty-sixth of December was duly received, and would have been answered before this, had I not put the new regulations away so safely that I cannot find them; so now I fear I must trouble you to forward me another copy to sign, though I am very sorry to give you so much trouble.

We are glad the Committee are enough interested

in the Roman views to allow them to remain a while longer, as there appears to be some chance of our finding a permanent resting-place for them before very long. As to the "Monk Reading", if I am to pay storage for it, it would be better if you will forward it to this address; but if it could stay without inconvenience in some safe place, I should of course be glad if they could all be sent at one time.

As Morelli's pictures are rare, even in Italy, and as these are so fine, we had hoped the Committee might make us some offer, so as to keep them, and not have to remove them at all. Will you kindly let us know when they wish to have them taken away, as we may then need to give you another address.

With many apologies for the trouble I am to you

I remain

ever yours truly

Mary E. Williams

Stein C. S. 1505

Jany 20/79.

Jany 21/23/79.

Asks permission to exhibit a picture.

✓

COREOR'N GALLERY OF ART.
WASHINGTON, D. C.

Return, if not called for in 5 days.

1505

Rec'd. Jan 23

Washington D.C.
Mond. Jan 20th/79

To the Committee on Art=

Gentlemen

I desire permission to place an Oil Portrait on exhibition in the Corcoran Gallery of Art,

Very Respectfully
Chas. S. Weir.

No 63 West st
Georgetown
D.C.

1506.

French. A. F.

Asst. Secy.

Treas Dept,

Jany 22. 1879

Jany 23/28/79

Copy of "An Act" exempting certain Objects of Art from Custom Duty.

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

Recd & Ack'd. Jan. 23d

Treasury Department,

OFFICE OF THE SECRETARY,

Washington, D. C., January 22, 1879.

Mr. Wm. Macleod

Curator, Cocoran Art Building.

Dear Sir:

I was surprised to learn from you this morning that you had not seen the act respecting the free admission of works of art.

As it was drawn by myself especially to meet the wants of the Corcoran Art Gallery, I take the liberty to inclose you a copy of it. You will find it in print in the Laws 1877-78 2d Session 45th Congress. p. 99.

Yours &c.

H F French

Asst Secy —

Chap. 156. An act to provide for the free entry of articles imported for exhibition by societies established for encouragement of the arts or sciences, and for other purposes.

Be it enacted &c. That all works of art, collections in illustration of the progress of the arts, science or manufactures, photographs, works in terra-cotta, Parian, pottery or porcelain and artistic copies of antiquities in metal or other material hereafter imported in good faith for permanent exhibition at a fixed place by any society or institution established for the encouragement of the arts or science, and not intended for sale, nor for any other purpose than is hereinbefore expressed, and all such articles, imported as aforesaid, now in bond, and all like articles imported in good faith by any society or association for the purpose of erecting a public monument and not for sale shall be admitted free of duty under such regulations as the Secretary of the Treasury may prescribe: Provided, That the parties importing articles as aforesaid shall be required to give bonds, with sufficient sureties, under such rules and regulations as the Secretary of the Treasury may prescribe, for the payment of lawful duties which may accrue should any of the articles aforesaid be sold, transferred, or used contrary to the provisions and intent of this act.

Approved, June 6, 1878.

1507

Dowling Thos

Jany 23. 1879.

Sends for Mr Youngs picture of Gen Washington (on glass)

✓

COLCOLEN GALLERY OF ART.
WASHINGTON, D. C.

Return, if not called for in 5 days.

1507

AUCTION SALES
OF
REAL ESTATE AND PERSONAL PROPERTY,
IN ALL PARTS OF THE
DISTRICT OF COLUMBIA
AND ITS ENVIRONS.

STORAGE AND INSURANCE PROVIDED FOR.

FINE ART
AND
LITERARY PROPERTY
CATALOGUED, ARRANGED, AND EXHIBITED
BEFORE SALE.
SPECIAL DISPLAY PROVIDED
FOR VALUABLE COLLECTIONS.

ADVANCES MADE ON CONSIGNMENTS.

THOMAS DOWLING, COR. PA. AVE. & ELEVENTH ST.,

Washington, D. C., 23rd Jan, 1879

Mr McLeod

Dear Sir

Please send by the bearer the picture of Washington left with you by Mr Young.

And oblige Yours truly
Thomas Dowling
Latimer

1508,

Foley J. T.

N. Y. Jany 23/79

Jany 25/79,

Roman Mosaic Picture for sale.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

1508

Recd & Ackd. Jan. 25.

7 Murray St
New York, Jan 23/79

I take the liberty of forwarding you the enclosed criticism from the "New York Evening Post" Sept 18. 1857 of a very rare work of art.

The Mosaic is now offered for sale through the Undersigned and Should your gallery entertain an idea of purchasing would be pleased to hear from you

Very Respectfully
J. T. Foley

Room 20

1508

A Rare Work of Art.

ROMAN MOSAIC PICTURE

—OF THE—

RUINS AT PÆSTUM AND THE BAY OF SALERNO, ITALY.

The following remarks on this work of Art are from the New York Evening Post, *Sept. 18th*, 1857.

Mosaics.—Charles Lamb, that ever-to-be pleasantly-remembered humorist, who judged of works of art by their general expression, rather than by their artistic merits, had always ready for an answer when pressed for his opinion of any such production, that "it is very fine, but would have been much better if the artist had taken more pains." This, as a rule, is no doubt true, but we have now in this city a mosaic picture that proves the rule by being an exception—for there can certainly have been no lack of pains taken by the artist, who spent some four years in putting together over seven hundred and fifty thousand of the small quadrangular pieces of enamel which enter into the composition of this picture.

There are, it is said, not less than fifteen thousand shades of the different primary colors used by the artists engaged in the manufacture of mosaics. The mosaic referred to is a representation of the celebrated ruins of Pæstum, a ruined town near Naples; originally called Posidonia when a Greek colony, and Pæstum, when it fell under the power of the Romans, B. C. 275. It was destroyed by the Saracens near the end of the ninth century, and the ruins are still one of the most interesting objects to a traveller in Italy. The huge blocks joined together in the most perfect manner without cement, and the arch, forty-six feet in height, are worthy the study of our modern architects. Mosaics are valuable as well from their imperishable nature as from their intrinsic merits as objects of art. The one now referred to is very much the largest ever brought into this country, measuring five feet by two and a half, and it is probable that there are not in the world half a dozen of this size in private galleries —the subjects selected being generally of a religious nature, and are secured by the cathedrals of Europe. Many of them are of enormous cost. Three in a Lisbon cathedral are estimated to have cost (together) four millions of dollars. The Pope sent a mosaic, valued at sixty thousand dollars, to our Crystal Palace, a copy of Guercino's famous painting of John the Baptist. The valuation was excessive, unless indeed precious stones, not discovered by an ordinary observer, were used in the manufacture. The brilliancy of the coloring, and the delicacy of tint and shading were not certainly more noticeable than in the view of the "Ruins at Pæstum," in which the rosy glow of the evening sky, the ruins, the trees and the water are represented with a faithfulness and delicacy that render it, at a few feet distance, impossible to distinguish it from a delicate porcelain painting.

☞ *This rare and magnificent specimen of art is now offered for sale and will be sold at a sacrifice.*

For price and particulars, please address

J. T. FOLEY, 7 Murray St., N. Y. City.

Gillis & Geoghegan. 1509.

N. Y. Jany 18/79.

Chimney Tops.

✓

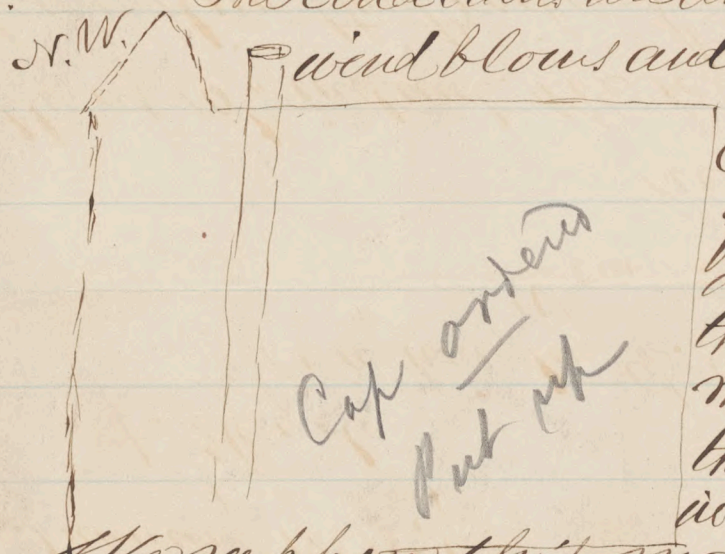
1509

GILLIS & GEOGHEGAN,
Nos. 116 & 118 Wooster Street,
NEW YORK.

January 18th 1879.

A. Hyde
Washington D. C.
Dear Sir.

We now reply to your letter of 10th instant. We beg to say that, beyond all question the Boiler furnished by us is of ample size and that if it does not supply steam enough for the Radiators, the trouble is in some other part of the apparatus. You do not name what the trouble is but there is a want of draft in the smoke flue as named in our letter of 20th Dec. 1878. The conditions are about thus and when the wind blows and hits the roof it rushes over and down the chimney with great force flapping the draft and preventing the fire burning. This may be remedied by the chimney top named in our letter of 20th Dec.



We suppose this may be the only trouble why the apparatus does not work.

Thanks G & G

1570

Levi's.

Rev John V.

Jany 27. 1879.

Jany 28/79.

Returns complimentary ticket.

✓

CORCORAN GALLERY OF ART,
WASHINGTON, D. C.

Return, if not called for in 5 days.

St. John's Parish, Washington, D.C.

WASHINGTON D.C. JAN 28 10AM

To the Trustees of the
Corcoran Art-Gallery
City

Recd & Ans'd. Jan. 28/79 1510

I send this card to the Corcoran Art Gallery, as my introduction for two friends who had only this day to spend in Washington. And I understand

that it was refused. I beg leave
to return, with thanks, my own
Card of admission. I never did
JOHN VAUGHAN LEWIS, D.D.
think much of "deadheads" com-
pliments, & I think less of them
ST. JOHN'S CHURCH.
now than ever. Jany 27 1879

Corcoran Gallery of Art.

COMPLIMENTARY.

Rev. J. V. Lewis,

A. Hyde

Secretary.

(NOT TRANSFERABLE)